

THE SILVER SHEET AND ITS NEWEST MAY PHOTOPLAYS

Several Massive Pictures On Week's Screen Program

"Sentimental Tommy," "Man-Woman-Marriage," and "Madonnas and Men" Announced for Showing.

THE screen, with an apparently inexhaustible supply of material at its disposal, again opens a new week with a remarkable list of photoplay offerings on its program.

Probably the most spectacular production on the week's calendar is Allen Holubar's massive production, "Man-Woman-Marriage," in which Dorothy Phillips and James Kirkwood have the roles of chief prominence, and which will be offered at Crandall's Metropolitan this afternoon for a week's engagement.

At the Garden an all-star cast that includes Edmund Lowe and Fale Binnay will appear in "Madonnas and Men," a production of unusual magnitude, it is said. This picture will begin a week's run today. The Palace offers Anna Q. Nilsson and others in a new Metro offering, "Without Limit." The Rialto announces Priscilla Dean in "Reputation," the Knickerbocker also has "Man-Woman-Marriage," and Crandall's begins the week with "Bob Hampton of Placer."

METROPOLITAN.
Harry M. Crandall announces as chief attraction for the week at his Metropolitan Theater "Man-Woman-Marriage," Allen Holubar's mightiest achievement in silent drama. It is nine reels in length, relating a story that traces the history of woman throughout the ages, while at the same time it develops a modern love tale of compelling interest and great dramatic power. It surpasses previous epics in the magnitude, variety and magnificence of its scenes and pictures a total ensemble of 4,000 people led by a distinguished cast of which Dorothy Phillips and James Kirkwood are the stars. Among the amazing features of this unparalleled wonder-picture are the historically accurate depictions of the terrific battle of the Amazons, participated in by 350 mounted women, 1,450 mounted male fighters, 1,500 footmen and 900 courtesans and civilians; gorgeous scenes in the court of Constantine; voluptuous dances; Roman orgies; millionaire's revels of modern times and scores of other startling scenes.

COLUMBIA.
Beginning this afternoon at 3 o'clock, Loew's Columbia will present "Sentimental Tommy," the quaint and beautiful Paramount production of the story of the same name by Sir James Matthew Barrie, in which Gareth Hughes, Mabel Taliaferro and May McAvoy have the roles of chief importance, surrounded by George Fawcett, Harry L. Coleman, Lella Frost, Kempton Glen and others. "Sentimental Tommy" has been acclaimed by critics as "one of the only photoplays in New York." It is a charming, whimsical Barrie-esque study of sentimental young manhood, the story of a youth of unframed imagination who befriends a friendless girl, soothes her by making love and when the consequences of his folly are brought home to him, gladly gives the girl the true love he yearned for. The program at the Columbia will be delightfully supplemented with selected screen and musical features of the first rank.

GARDEN.
At Moore's Garden Theater, beginning today and continuing throughout the week, "Madonnas and Men," an unusually massive and classic picture production with Eva Burrows Fontaine, the dancer, Edmund Lowe, Fale Binnay, Raye Dean, Anders Randolph and Gustav von Seyffertitz in the cast will be presented. It is the story of women from the days of Rome to the present time. A prologue of unused proportions and really a show in itself, in which living actors and actresses portray the brutality of Rome; a thrilling chariot race with four horses in the stage, and dancing by the Egyptian slave girls are some of the main features. Supplementary features of interest and special orchestral numbers will round the program.

PALACE.
"Without Limit," the powerful George D. Baker production for Metro, featuring Anna Q. Nilsson and an exceptionally strong cast of players, including Robert Frazer, Frank Currier, Kate Blanche, Charles Lane, Robert Schable, Thomas W. Ross and Nellie Anderson, will be presented at Loew's Palace Theater this afternoon for a week's engagement. "Without Limit" is the story of Calvin Johnson, a famous Saturday Evening Post short story, "Temple Dusk." It is an absorbing story of Manhattan night life, a glowing, alluring panorama of the Great City and its lure to the masses, which serves as an exceptionally brilliant background for a simple but intensely gripping love story of a man and a maid. A splendid array of added screen and stage offerings will supplement the feature.

RIALTO.
What is said to be in store for patrons of Moore's Rialto Theater this week, beginning today, when Washington will view Priscilla Dean in her latest Universal special production, "Reputation," Stuart Edwards' tremendous drama of woman against woman. Playing a dual role—that of mother and daughter—the star is said to take every hurdle in the emotional step-ladders and bring the story to a climax that has rarely been approached for their power and soul-stirring effect. Niles Welch, Rex de Rosell, George Woodie Aiken, William Welsh, Drake, and on Saturday, Mabel Taliaferro, Harry Van Meter, Mabel Taliaferro, Kathleen Myers and many other accomplished artists play the principal roles in the selected supporting cast. An unusual list of subsidiary features will accompany all showings.

KNICKERBOCKER.
"Man-Woman-Marriage," Allen Holubar's huge spectacle production will be shown today and tomorrow at Crandall's Knickerbocker Theater. On Tuesday and Wednesday, George Woodie Aiken will be pictured in "First National's" amusing comedy version of Arnold Bennett's delightful comedy, "The Great Adventure," with Octavia Brookes, Doris Rankin, Jack Frost and E. J. Radcliffe in the cast. Harry Pollard will supply the added bit, "Bubbling Over," for Thursday and Friday. Bebe Daniels is announced in "Ducks and Drakes," and on Saturday only, William S. Hart will be screened in "O'Malley of the Mounted."

CRANDALL'S.
For the first three days of this week, beginning this afternoon, Crandall's announces Marshall Neilan's tremendous drama of exciting love, "The American Frontier," "Bob Hampton of Placer," a climax that will be produced with vivid realism and a famous battle of the Little



May McAvoy COLUMBIA

Ann Q. Nilsson PALACE



Edna Maycosmos

James Kirkwood and Dorothy Phillips METROPOLITAN

George Weist GAYETY



Wesley Barry CRANDALL

Eugene O'Brien STRAND

The Movie Calendar.

May 2—William DeMille begins filming at Lasker studio of new photoplay by Rita Welton, 1921.
May 3—Pennyroyal Stanlaw, noted illustrator, puts in busy day directing Betty Compson in "At the End of the World," 1921.
May 4—Gloria Swanson finishes "The Great Moment," her first starring picture, written for her by Elinor Glyn, 1921.
May 5—New York enjoys third week of "Deception," spectacular European production, 1921.
May 6—Ana Torroes, recovered from operation for appendicitis, enacts scene in "The Great Impersonation," 1921.
May 7—The Lusitania sunk, 1915.

France Enters Film Of Real Distinction For Showing Here

France is to be represented on American screens soon, and if the judgment of English reviewers may be accepted, by a photo-dramatic work of distinction. The picture is "J'accuse," written and directed by Abel Gance, and not incidentally, an adaptation of the book of the same name which appeared early in the war, although it is based on the war, too. Marc Klaw, Inc., will present it in New York early next month, according to the announcement. The film was produced something more than two years ago, and reached London about a year later. Extracts from some of the reviews of it which appeared in the English newspapers indicated that "J'accuse" was something unusual in both subject-matter and treatment. Alder Anderson, for example, began his review in the Daily Telegraph as follows: "J'accuse," for which the author has adopted the title made famous by Emile Zola more than a score of years ago, is a scathing indictment of those who deliberately provoked the greatest catastrophe in history and brought five millions of untold misery on the world. It cannot, however, be termed a war film in the sense commonly attached to that expression. There is very little of actual fighting in it, though such scenes as there are stem Dante's "Inferno."

STAGE AND SCREEN NOTES

Israel Zangwill, according to some recent correspondence, is now completing a play entitled "The Cock Pit," which deals with the position of the Jew in England. It is said to be the English analogy to "The Melting Pot," but further than that details are lacking. Presumably it will be produced in London before it is seen in New York.

Zoe Adkins "Daddy Goes a-Hunting," for which several managers have lately been competing, goes definitely to Mr. Hopkins and Mr. Woods, who will present it in the fall with Marjorie Rameau in the leading role. Another Adkins play that has been on the verge of production for some months is "The Lady in Waiting," a comedy dealing with the particularly artistic temperament.

William E. Hallman, now playing in "Enter Madame," has been engaged by the Fanark Corporation as a member of the all-star cast in "The Strength of the Weak," a story by N. Brewster Morse to be directed by George Everett.

Manager Jarboe announces that the regular season for burlesque will close at the Gayety next Saturday night with the "Sporting Widow," the attraction which is here this week.

The "Lifted Veil," an original story for the screen by Henry Arthur Jones, is the new picture Ethel Clayton is making under the direction of William D. Taylor.

A series of articles dealing with her own experiences in the movies is in preparation by Mildred Davis for an Eastern magazine, and is to be published in book form on its completion.

California has adopted a law whereby a scenario may be registered with the secretary of State at

Gareth Hughes Sees Self In Role of Barrie Play

No One Else Would Do When Robertson Started This Screen Story.

Gareth Hughes, the 22-year-old Welsh actor, plays the role of Tommy Sandys in the John S. Robertson production of Sir James M. Barrie's delightful story, "Sentimental Tommy," which begins an extended run at Loew's Columbia this afternoon. The name of Gareth Hughes suggested itself to Mr. Robertson for the role of Tommy as soon as he learned he would do the production, but as the young actor was tied up with a starring contract on the West Coast with Metro, there were numerous obstacles which indicated that he would not be obtained. In the meantime, Mr. Robertson made terms with other young actors, always with the ultimate conclusion that they lacked that something to put into Tommy that Gareth Hughes could furnish. Finally, a way was made, Hughes was released from his other contract, and he took the first train from Los Angeles to New York.

"I literally got up from the operation table to do Tommy," remarked the young actor with glowing eyes, "but I just had to do Tommy and let the old operation wait. No one who is not a Celt can realize just what Barry means to us. I have read him all my life and have always loved his whimsicalities and his charm. Tommy, to me, is the most lovable sort of a boy, and I suppose one reason I have been so fond of him is because I can see much of myself in his 'foolness' and foolish sentimentality. The thousands of admirers of 'Sentimental Tommy' will actually see the reincarnation of the boy when they see Gareth Hughes in the role. He has just the right height, color of hair and eyes and the same boyish impetuosity with all of the charm, fervor and sensitivity of youth. Added to that, there is his unlimited interest in the role which, with the material offered by Barrie and the boy's unusual talent, go far toward making this one of the real living characterizations of the screen.

Indicative of the consummate artistry of "Without Limit," the picture which begins a week's run at Loew's Palace today, is the fact

Woman's Army Battles Men In Holubar's Big Picture

Never before in the history of picture making in this country have the manifold natural advantages of Southern California as a producing center been so amazingly emphasized as in "Man-Woman-Marriage," the biggest of First National's "Big Five," and a spectacle drama that has probably created more comment since its recent release for public exhibition than any picture presented during the last decade. This is all the more remarkable when it is known that the thousands of persons who took part in the stupendous undertaking performed their tasks in the immediate vicinity of Los Angeles.

The most startling episode in the entire production, and one of the most astounding ever recorded in a motion picture camera, depicts a terrific Amazonian battle in which two mounted armies, one of women and one of men, struggle with all of the realism of actual conflict. This mammoth scene was filmed in the Sierras only a short distance from Los Angeles and required many weeks of continuous effort on the part of director, players, supernumeraries and mechanics.

A camp was pitched in the hills and operated on strict military lines. Hospital tents were under the charge of army doctors and provision made for the comfortable housing in weatherproof cantonments of almost 5,000 people in addition to the vast number of horses used in the battle scene, food, mechanical equipment, etc. This one episode in the story cost more in time, energy and money than most five-reel features.

The modern scenes, which recur constantly during the enactment of the spectacle, were filmed in Los Angeles and vicinity and another of the most effective of the incidents of past ages was realistically photographed inside the city limits in a tract that corresponds exactly to our own Rock Creek Park.

The medieval scenes were taken at a great castle built in Griffith Park, a vast estate in the city limits. In the construction of this castle the best architects of Los Angeles were employed to draw the plans and specifications after deep study of the architecture of the age of chivalry.

Costumes were designed, or selected from the best costumes of the nation after Producer Holubar and Assistant Director Harold Bucquet had made a deep study of the period. Even details which the camera would fail to register were carefully worked out. Every bit of costume that could be secured was read and age-old paintings were studied in order to secure the

proper dress for Miss Phillips and her supporting cast. The same painstaking detail was observed in the construction of the Roman court scenes and the costuming of the players. The men and women court dancers were trained and directed by one of the foremost students of aesthetic dancing—Marion Morgan.

The court set is probably the most elaborate ever used in pictures. Great columns of imitation marble support a huge dome. The walls were made of marble and the throne was covered with gold leaf. At the feet of the emperor crouched a huge captive leopard. By the throne stood husky Nubian slaves and stationed about the gigantic hall were centurions in armor and soldiers. Gorgeous peacocks and snow white doves were perched about the throne and in the niches of the walls, and every effort was towards making the scene as gorgeously beautiful as possible.

It was not only Rome at its height, but Rome at the time of the Bacchantes—when men and women lived in passion and pleasure.

The cost of it all? Well, that has yet to be reckoned. But those who see "Man-Woman-Marriage" will agree that it is worth every dollar that went into its creation.

This mammoth drama of the ages will be given premiere Washington presentations at Crandall's Metropolitan and Knickerbocker Theaters beginning this afternoon at 3. For the accommodation of those desirous of securing advantageous seats the doors will be opened this afternoon at 2.

Oyster Bay, New York, furnished the location for most of the exteriors in Elsie Ferguson's latest picture, "Footlights," which is nearing completion. The water scenes were taken at this picturesque spot.

Special Performances
Washington's Little Theater
1742 Church Street
Monday and Tuesday, 8:20 P. M.
"THE WHITE GODS COME"
Last Appearance Before the New York Engagement of THE TANN DANCERS
"THE LITTLE PRINCESS"
Friday—8:20 P. M. and 8:20 P. M. Saturday—8:20 P. M. and 8:20 P. M. TICKETS—Evea, \$1.10; Mats, 55c.

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MONDAY TUESDAY May 16 and 17
NEW CIRCUS GROUNDS CAMP MEIGS
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RINGLEY & BARNUM BROS. & BAILEY COMBINED

JOHN ROBINSON'S CIRCUS
97th ANNUAL TOUR
MAY 9-10-11 A. P. M.
The Wonder Show of the Universe—Oldest and Best.
SATURDAY AFTERNOON, MAY 7, 1921, at 4:30
Helen Gerrer, Violinist
"Hotel Lafayette"
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MAY 9-10-11 A. P. M.
The Wonder Show of the Universe—Oldest and Best.

WORLD'S GREATEST WILD ANIMAL ACTS
FEROCIOUS PERFORMING JUNGLE BEASTS IN 3 STEEL CAGED ARENAS
COUNTLESS DISPLAYS & FORTIFICAL IMPORTATIONS
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